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rhythm, tendency. No positive instant is given. This lack of positive elements keeps us from seeing the action in terms of space, and we therefore have what the author calls "extra-spatial" time. The imperfect for repetition is mentioned (p. 58) as *un dépassement du système verbal par l'esprit, c'est-à-dire, le résultat d'une interprétation*. Nevertheless, as extra-spatial time gives no positive instant, *tout ce qui s'y pose vient à l'imparfait; aucune autre forme n'est possible*. This statement is, however, too broad. Historically the pluperfect should possess this power. The present also must have it.

Among other points brought out by Guillaume we may mention as important the following: (a) The meaning of the particular verb is essential and must be considered together with the tense. (b) The relations between the conditional mood and tense are well discussed. (c) The analysis of the difference between the past definite and the past indefinite is good, also the treatment of the imperfect in narration. The latter is said to be sometimes more satisfactory, since it is *cause qui se nous*, as distinct from the past definite which is closely related to time and gives merely facts—*cause qui se dénoue*. (d) Linguistic study should occupy itself with flexion, which is a measure of intellectual power, rather than with vocabulary, a sum of ignorance. *Le mot ne définit pas l'objet, il nous dispense de le définir*.

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Die Braut von Messina, oder die feindlichen Brüder, ein Trauerspiel mit Chören, von Schiller. Edited by KARL BREUL. Cambridge, University Press, 1913.

Professor Breul's scholarship is too minute and too well grounded to warrant the expectation of finding positive errors in his editorial work. Such criticism as may seem due to his edition of *Die Braut von Messina* arises chiefly

from the fact that he has not discriminated in method and completeness of treatment between *Wilhelm Tell* and the present play. *Wilhelm Tell* will be read by high school students and college Freshmen; *Die Braut von Messina* will be read chiefly by Juniors or Seniors. Accordingly it seems obvious that the critical apparatus for the latter play need not be so complete, so primary as for the former. Yet the editor has pursued here the same method as there: he has followed the undisciplined pedagogical instinct for telling all he knows. Accompanying a text of 121 pages he has published a critical apparatus of 250 pages, of which 115 are purely textual notes.

To cite many instances of quite primary and superfluous notes would be to reflect the same error of method in this review. A few instances will suffice to justify the criticism. P. 123: "The word *Aufzug* *m.* is derived from *aufziehen*, 'to draw up', 'to raise'. When the curtain is lifted up in the theatre an act begins, hence *Aufzug* comes to mean 'act.' Another meaning is 'parade', 'procession', and another is 'lift', 'hoist.' The word often denotes a somewhat comical appearance. The term *Akt*, *m.* (fr. the French *acte*, Lat. *actus*) is also much used in German." Aside from the elementary nature of these notes, it must be observed that the one on the 'comical appearance' is not at all clear, certainly not to a student who needs a synonym for 'draw up.'—P. 126: "L. 26. *Der Kindheit frohe Einigkeit*, viz., that happy union which is natural and usual with children. It does not mean that these brothers were ever happily united during their childhood. See l. 28."—P. 127: "L. 36. This line has six accented syllables. See the Introduction, p. lxxxiii." Cannot English students count for themselves?—P. 128: "L. 55. *Losung*, *f.* 'watchword', 'signal.'" In general there is a superfluity of lexicographical and mythological notes, made more heavy by repetition. Since a complete vocabulary is not attached, the student is supposed to have a dictionary and ought to be allowed to use it. The same observation applies to the dictionary of antiquities.

The note on l. 95 (p. 129) is misleading and

erroneous. It is on the phrase *Lasst uns andere gewähren*; while the meaning of *gewähren* in the case is correctly given, the note proceeds to say: "The usual meaning of *einen gewähren lassen* is 'to leave a person alone', 'to leave a person undisturbed'." This gives the student the impression that he has here to deal with an unusual meaning of the idiom *gewähren lassen*, which is not present in the text passage at all. Moreover, *einen gewähren lassen* means rather 'to let one have his way', not 'to leave him alone'. Probably several more such imperfect renderings may be found, but, probably also, no more than in almost every college text-book.

The Introduction also suffers from the same superserviceableness. Seven pages are devoted to outlining the action, scene by scene. Nineteen pages are given to comments on the meter. Here, as in some other matters, it would have been better to raise questions and leave the working out of the answers to the students.

In the treatment of meter, notably of the so-called trimeters, as well as of the use of Chorus, Professor Breul, like so many commentators, seems to assume that a modern poet, if he derives a suggestion from a classic source, is somehow under obligation to use it without modification. This assumption occasions some unnecessary weighing and balancing of questions such as that of the precise place of the caesura in Schiller's six-stressed iambs, or whether the Chorus in *Die Braut* behaves exactly as in the dramas of Aeschylus or Euripides. Professor Breul does, indeed, defend Schiller's right, as a modern poet writing for modern readers, to use the Chorus as he sees fit, but he makes this defence only after devoting several pages to anxious questioning regarding the facts. On page lxxxiii, line 7, 'syllables' should be 'feet'.

The much discussed question of "Fate and Guilt" receives full and intelligent treatment. Perhaps the fact that at least four different varieties of "tragic guilt" are recognized in *Die Braut* is not clearly enough set forth: A 'guilt' of secretiveness, a 'guilt' of lack of self-control, a 'guilt' of an inherited curse, a 'guilt' of actual sin, as well as a fate due to

envious gods. True, all these are mentioned and discussed. Perhaps an editor may be excused from declaring himself as to which conception is dominant in this drama.—On page xxxii, near the bottom, the reference to a "note on l. 842" is erroneous. The passage involved may be l. 1010, but there is no note of the nature called for even to this line.

The section "*Schiller's Braut von Messina* in Art," and the appendix of parallel passages from Aeschylus, Schiller, and Goethe, are helpful features. The Bibliography is thorough; but it would have been better if the three pages of titles of special studies had been grouped according to subject rather than alphabetically by authors.

The publication of this excellent and attractive school edition of *Die Braut von Messina*, when already two good editions were available for English students, is evidence that the drama is receiving more attention than was once thought probable.

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Les Poètes Français du XIX^e Siècle, 1800–1885. Étude prosodique et littéraire. Par AUGUSTE AUZAS. Oxford, Imprimerie de l'Université, 1914. 12mo., 315 pp.

This book, being prepared on the "méthode directe," is entirely in French. It is meant for use, we are told in a highly eulogistic preface by the general editor of the series, by the "élèves des classes supérieures de nos grandes écoles secondaires et pourra être également mis avec fruit dans les mains des étudiants de l'Université." Its field is indicated approximately, but not quite accurately, by its title. Twenty-two poets are represented. No really important poets of the century are neglected, and, indeed, some half-dozen of those included might well have been omitted and the space devoted to their greater brothers.

Mr. Auzas does not arrange his poets in simple chronological order, but, with true Gallic